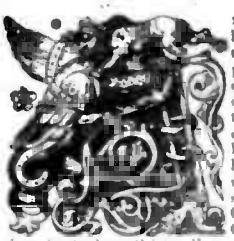
THE CHURCH OF ST. SEPULCHRE, CAMBRIDGE.



MONG the illustrations of this week we present to our readers a drawing of the above church, as it has been lately restored under the auspices of the Cambridge Camden Society, by Anthony Salvin, Esq., architect, and honorary member of that society.

This interesting church, which was consecrated in the year 1101, retains little more of its original character than that presented in the view. The body of the church eastward of the round tower is of a later character. The masonry of St. Sepulchre's Church proves to have been of a very weak and inferior description, consisting of a mere shell of Barnack stone, raised, in all probability, without the aid of line or rule, and filled in with gravel and rubbish, mixed with great quantities of coarse earthy mortar, of very little strength or consistency.

Upon removing the whitewash and plaster from the interior of the church, fresco paintings, in red and black, have been found.

A good lithographic draught of the church is sold by Messrs. Rivington, from which we have copied our present illustration. *The Church Magazine* has also published a view, with a late number.

Literature.

Lecture on Church Architecture. By the Rev. Mr. Drake, in St. Mary's Hall, Coventry.

It may be desired by many that our paper should bear the impress of the particular view which they themselves feel disposed to take in the question of style, and of the building art and science generally; and it may be difficult for us to steer clear of the almost factious spirit by which the several agitating parties are now being moved; one insisting that a classical character should be preserved, the other that Gothic exemplars are alone fitted to be our guide and model, and there is not wanting another party, who look on in present indifference at the movements of the other two, but who are gradually being drawn into their vortex; to each of the two former the arguments of the other will appear vexatious, if not absurd, while the indifferent may be careless as to construing either; for our parts, however, we shall endeavour to hold the balance justly towards all. We are too much alive to the advantages which are to be procured for art by the separate and united labours of each, not to feel intensely anxious as to their well-doing, and as we write for all, we must beg of each party a fair and tolerant hearing for the other.

It is in this spirit that we take note of the pamphlet whose title is given above. It involves or accompanies the Religious and Useful Knowledge Society of Coventry have been addressed by a Mr. Drake, who, if not a missionary from the Camden Society of Cambridge or Oxford, is at least as much so as any accredited agent could be. The Useful Knowledge Society and their friends met in the fine Hall of St. Mary's, in that ancient city, to listen to the essential schooling which the reverend lecturer stood forth to administer to its modern tyros in an art of which Coventy contains some of the finest examples in the kingdom. The reverend lecturer commenced by observing that—

"The study of church architecture might justly be regarded as the revival of a neglected and forgotten art. Many could remember the time when it scarce had an existence but in name. Only ten years ago its pursuit was confined to a few, whose tastes, if they met with respect, certainly found no sympathy in the minds of the multitude. Churches were looked upon merely with an utilitarian eye. Like other buildings, they were considered just with reference to the accommodation and comforts which they might be made to present, and certainly with no reference to their appropriate character as places set apart for the service and worship of God. Here and there, they were regarded in their just light of valuable accessories to the historical interest of the days in which they were built. The eye that had any sense of pictorial beauty could not but admire the magnificent effect of the [illegible] and [illegible] and [illegible] cathedrals, and the humbler grace lent by the village spire or ivy-mantled tower, to the rural scenery of our native land; yet there was no sense of any higher value to be attached to our ecclesiastical buildings—no appreciation of their nice adaptation to the purposes for which they were designed."

Now, however, it was quite different; a better spirit he trusted had arisen, the causes of which he should not presume to trace—it sufficed to console us with the fact that a zeal for church propriety had set in, and for their right adaptation.

"The perfection of every production of art was justly tested by its suitability to the object for which it was designed: and all that the Ecclesiologist of the present day contended for was, that this principle should be carried out in the construction of our churches, condemning on this ground solely, the anomalous restorations by which our ancient temples are deformed, and the glaring inconsistencies by which our modern ones are characterized; and holding out for study and imitation those pure models of Christian architecture, which recommend themselves at once to the Christian mind, by their peculiar harmony with the services of the Christian church.

"He asserted the pre-eminent claim of our ancient churches to satisfy this great principle of adaptation; and further, that this claim was not invalidated by subsequent changes. That even those of the earliest and rudest construction bore with them this character, inasmuch as they were universally the best effort in design, and in costliness, of the age which produced them. The men who reared the lowly Saxon churches, of which some few and scattered remnants alone are left, no less than the men whose lives were devoted to the erection of such Minsters as Lincoln and York, gave to God's service the best they had to give, and therefore the churches which they built were always appropriate to the objects for which they were raised. Our Saxon ancestors dwelt not in ceiled palaces whilst the house of God lay waste, but a different spirit was abroad now. The principle of devoting to God of the first fruits of our substance, of giving to him the best efforts of our talents and skill, was now wholly lost sight of, and *cheapness* was the first question invariably mooted when the building of a new church, or the repair of an old one, was announced. It was not considered that these were cases in which we ought to be led by a sense of privilege to inquire how much, rather than by a sense of parsimonious expediency to inquire how little, we could give to promote the glory of God in the building of his earthly temples."

All this with reference to propriety of design, we will take leave to observe, is as true of every class of building as of churches, and by attention being rallied to, and enforced in this paramount province, it is certain that a general service will be done to art. What follows with reference to deceits is applicable to every false school of adaptation, and when men's thoughts are thus awakened to the question of proprieties, they will soon learn to be astonished that so much bad taste could have prevailed among us for so long, and unobserved.

"He was bound to deprecate anything like concealment and deceit in the materials employed in church buildings,—any efforts to make them appear costlier and more durable than they really are, as a sort of deceit inconsistent with the air of truthfulness befitting the house of God. He doubted not the errors he was condemning were those of mistaken judgment, and not of wilful departure from the character of what was due to the temple of God; but such he considered would be the conclusions drawn hereafter, when better judgment of church building and arrangement should prevail; such and no other conclusions would be drawn from the brick walls—the deal rafters—the plaster roofs—the lofty galleries—the closed pews—which form the component parts of the numberless buildings which the present generation have put together, and agreed to dignify with the name of churches, and with some of which the noblest memorials of former ages are profaned and destroyed."

Of Coventry he said—

"It might safely be affirmed that our city contained as noble models as could anywhere be found, of the ancient spirit of architectural taste and propriety; but it abounded also in many lamentable departures from and heresies against ecclesiastical appropriateness."

And he proceeded to cite the instance of two lately erected churches in the environs of that city, commenting on the departure from or neglect of the true principles of composition and detail in design, and of arrangement, in respect of church requisites.

"Architects, however, were not so much to blame, since they must follow the fashions of the